

ALTO

CANZONI DA SONARE
A QVATTRO, ET
OTTO VOCI,

Di D. Floriano Canale da Brescia Organista.

LIBRO PRIMO.



IN VENETIA,

Appresso Giacomo Vincenti. 1600.

C

Res. Vmc. 75





AL MOLTO ILLVSTRE
MIO SIGNORE OSSERVANDISS.

IL SIGNOR CONTE ALESSANDRO
BEVILACQUA.



A protezione, che V. Sig. molto Illustre tiene de Virtuosi, & particolarmente de professori della Musica, molti de quali, con la occasione della sua Academia, che per modestia è da Lei chiamata Ridotto, honoratamente trattiene nella sua Illustriss. Casa, mi hà dato ardire di dedicarle queste mie Canzoni, accioche ancora io possa per l'auuenire essere da Lei conosciuto, & annouerato nel suo Ridotto, & anco fauorito dalla sua virtuosa Gratia: Et queste mie Canzoni freggiate dell'Illustriss. suo nome possano honoratamente comparire in ogni loco: Et con questo fine le prego da N. Sig. Dio ogni felice contêto.
Di Brescia il dì 6. Ottobre 1600.

Di V. Sig. Molto Illustre

Affettionatiss. Ser.

D. Floriano Canale.

P XVII. 165.

La Canobbia.

2

A L T O

This block contains the first twelve measures of the musical score for 'La Canobbia'. The music is written in an Alto clef (C-clef on the third line) with a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The first measure begins with a common time signature 'C'. The piece concludes with a double bar line and repeat dots at the end of the twelfth measure.

La Maggia.

This block contains the first three measures of the musical score for 'La Maggia'. The notation is consistent with the previous piece, using an Alto clef and a key signature of one flat. It features similar note values and dynamic markings. The score ends with a double bar line and repeat dots at the end of the third measure.

La Martinenga.

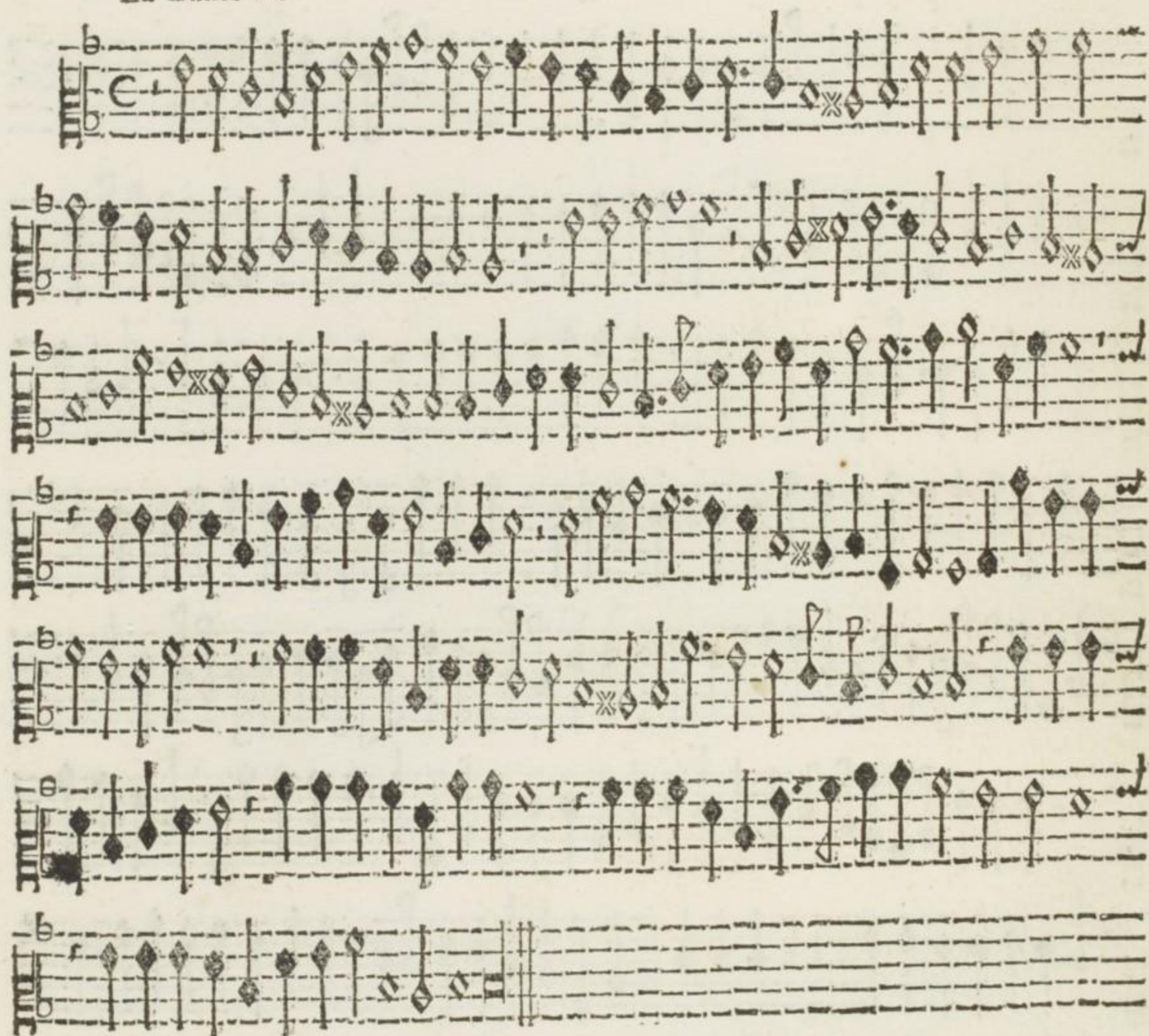
Canzoni per sonare di D: Floriano Canale Lib. 1. A 4. C 3



La Auogadra.





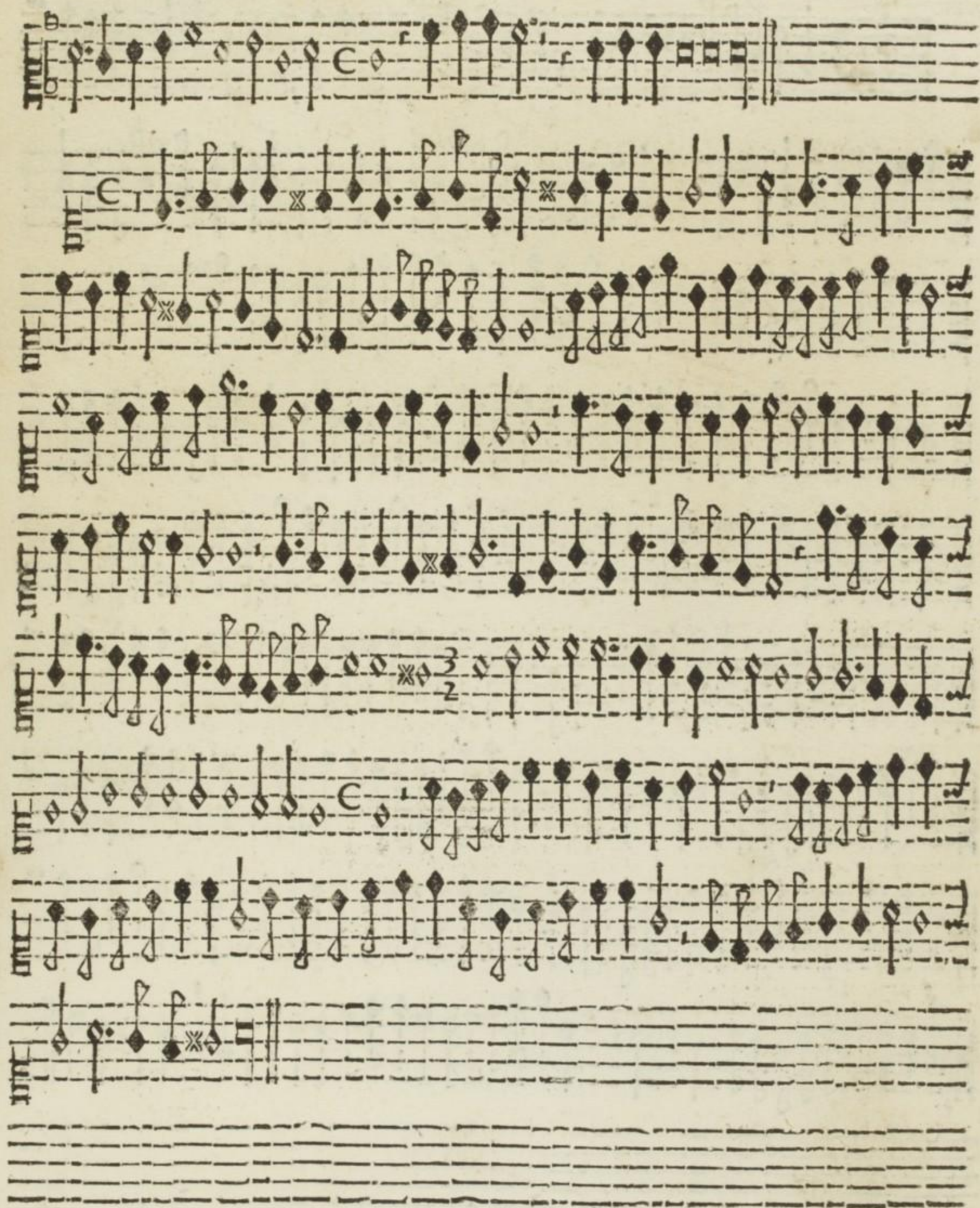


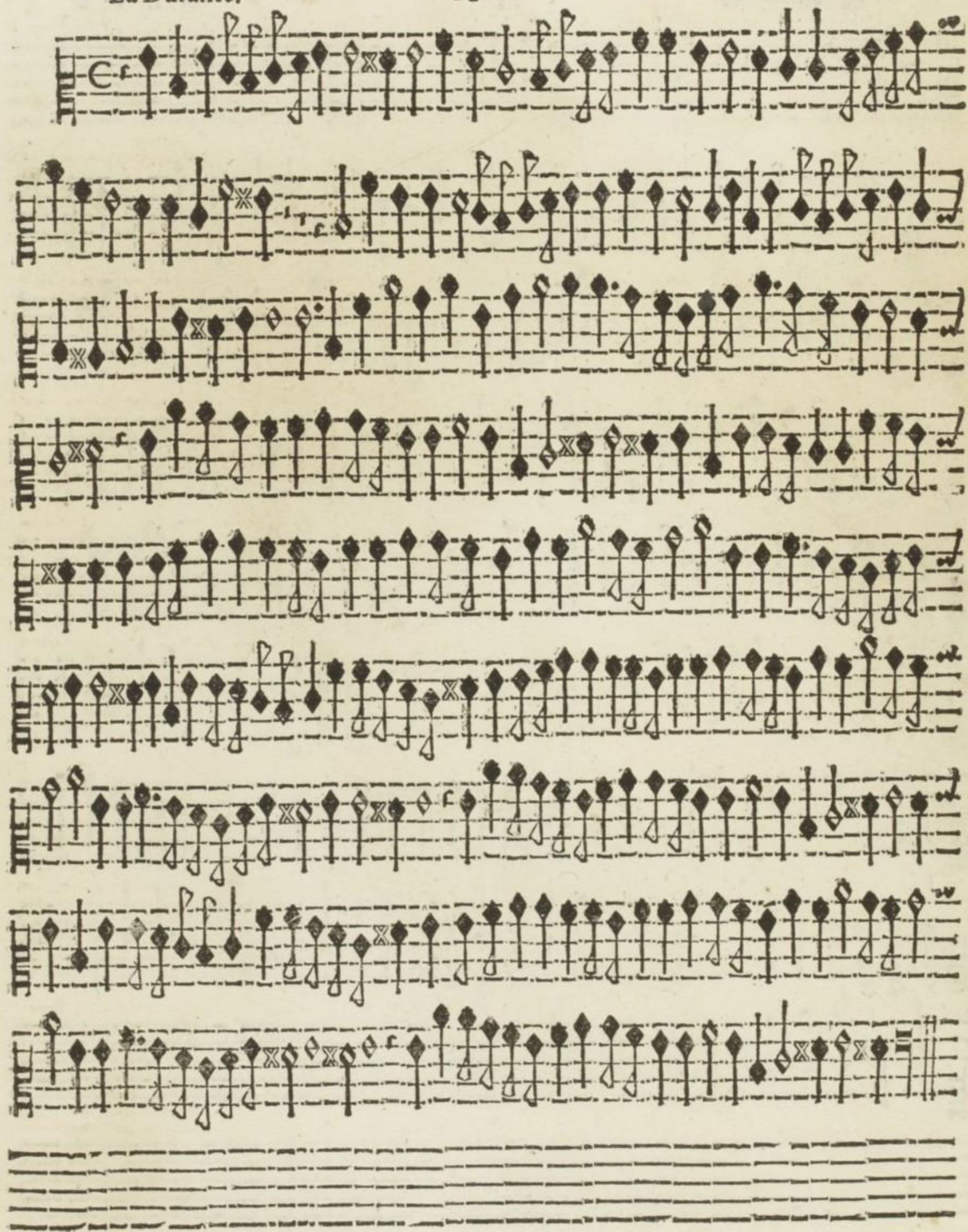




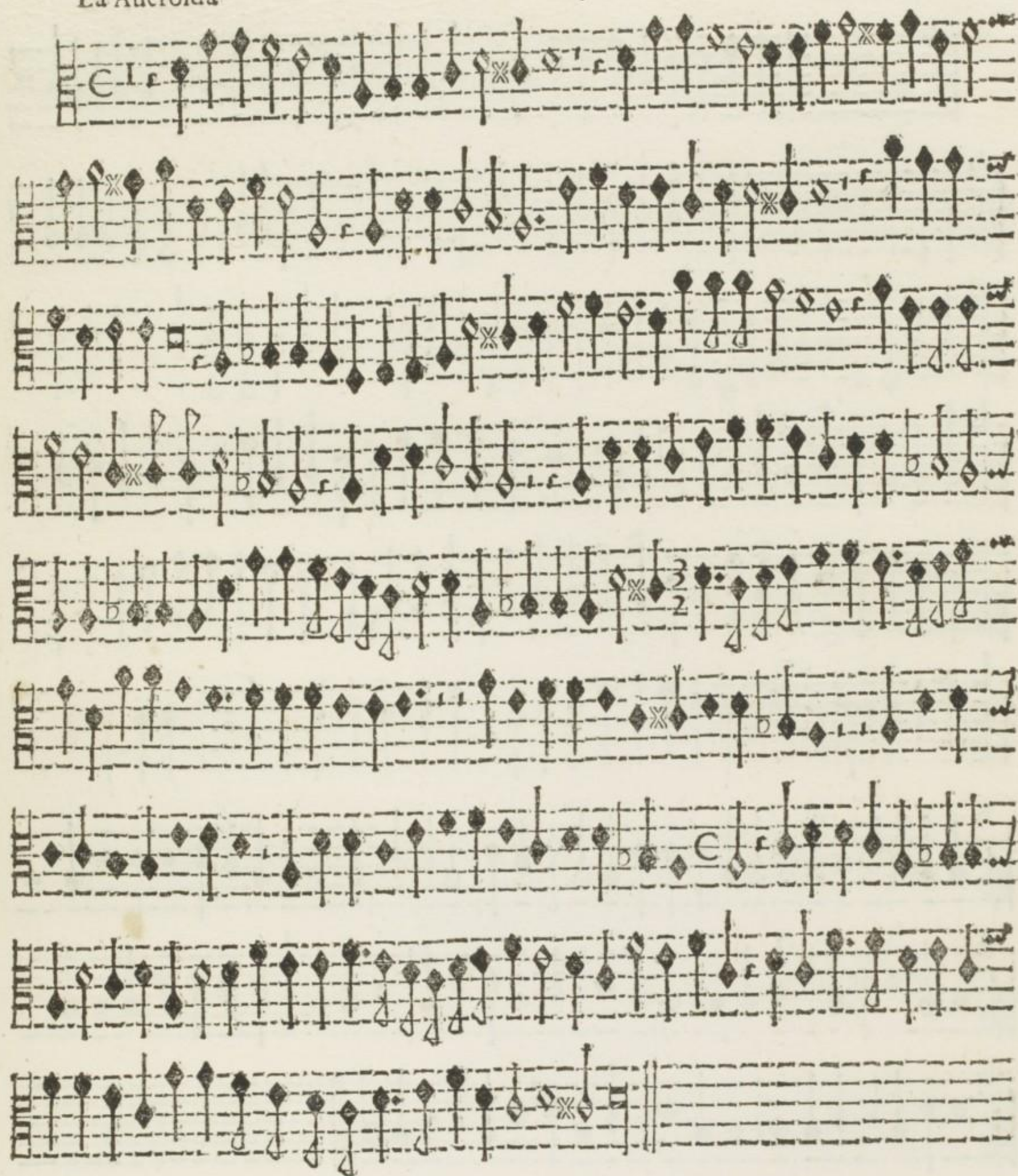


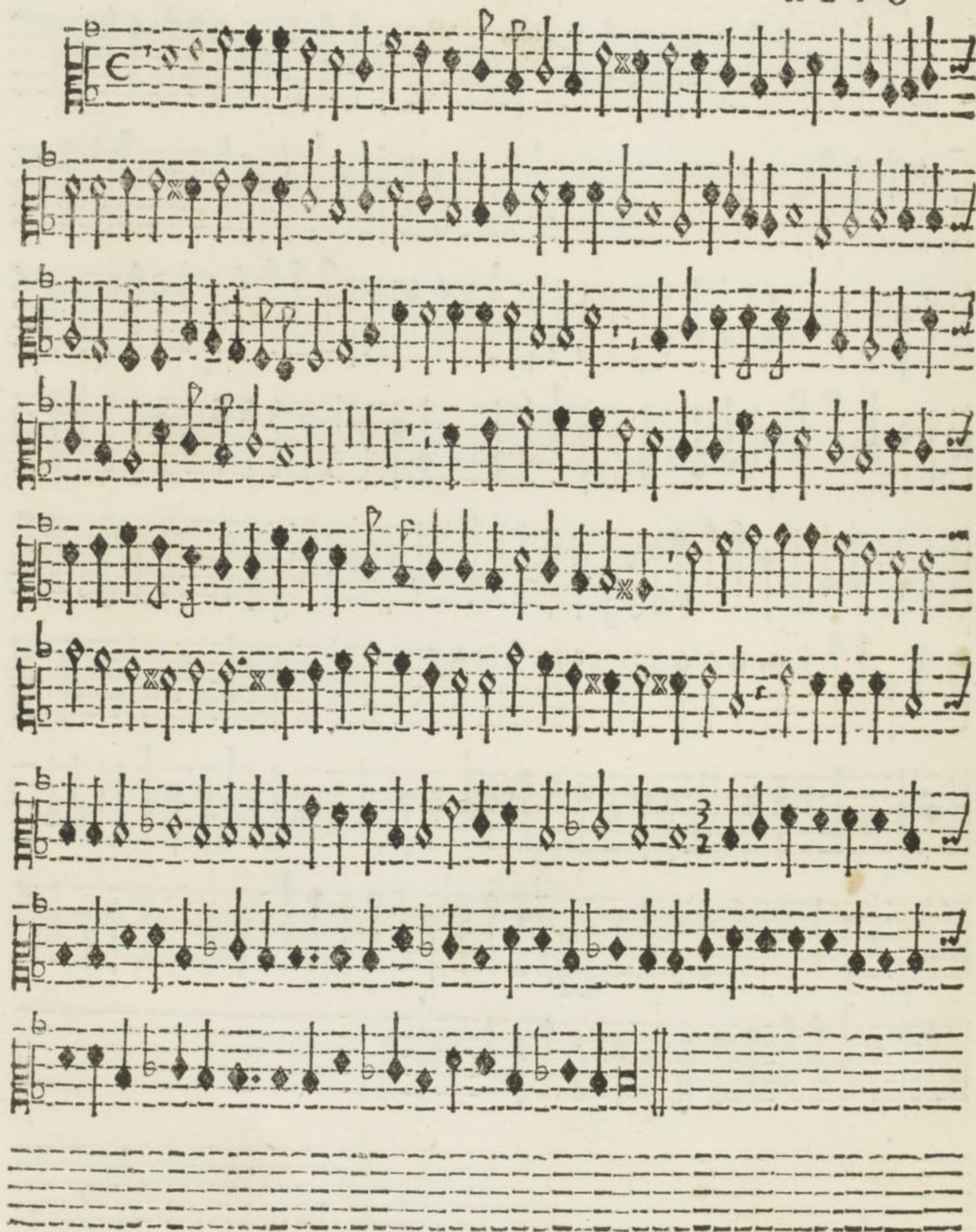


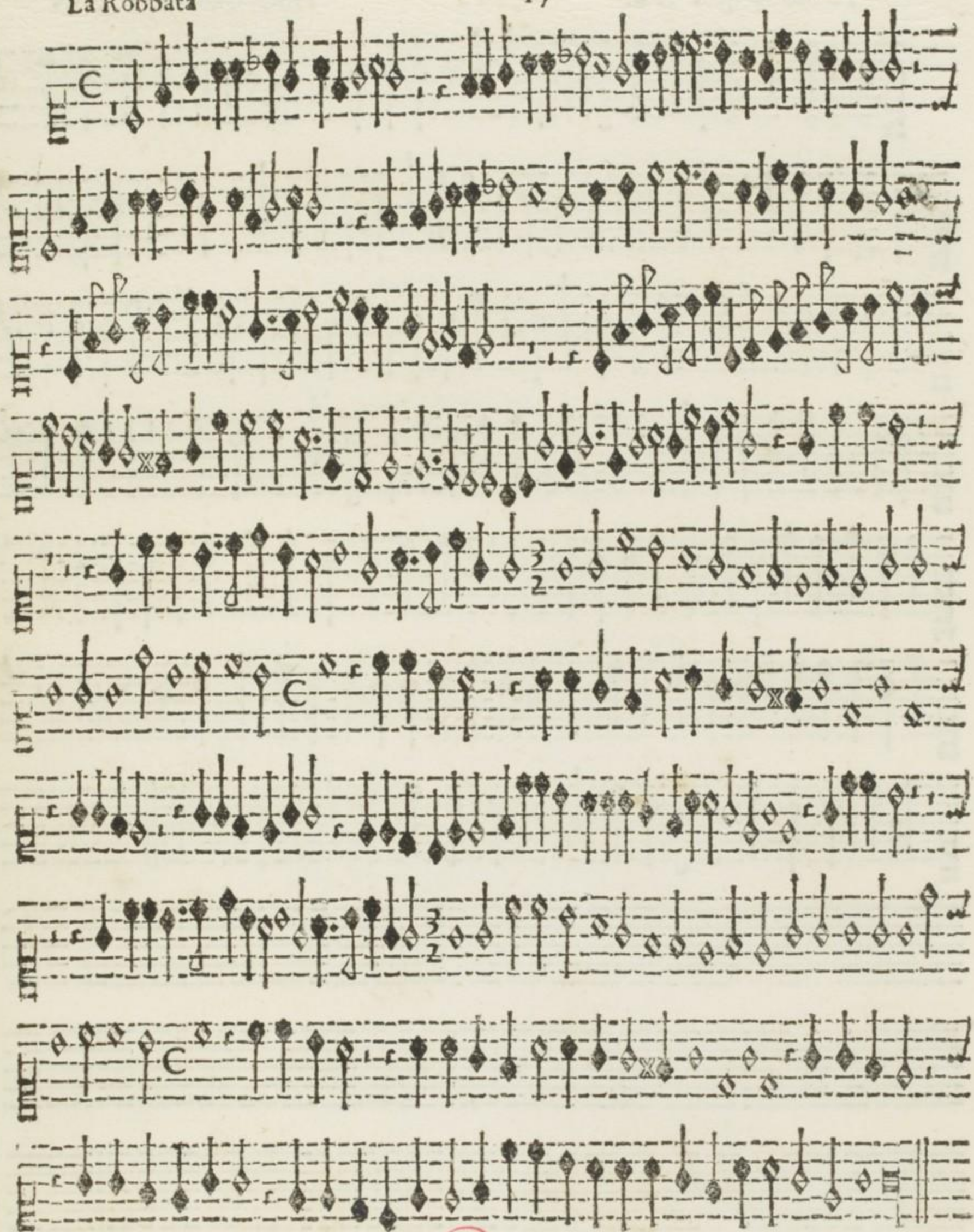




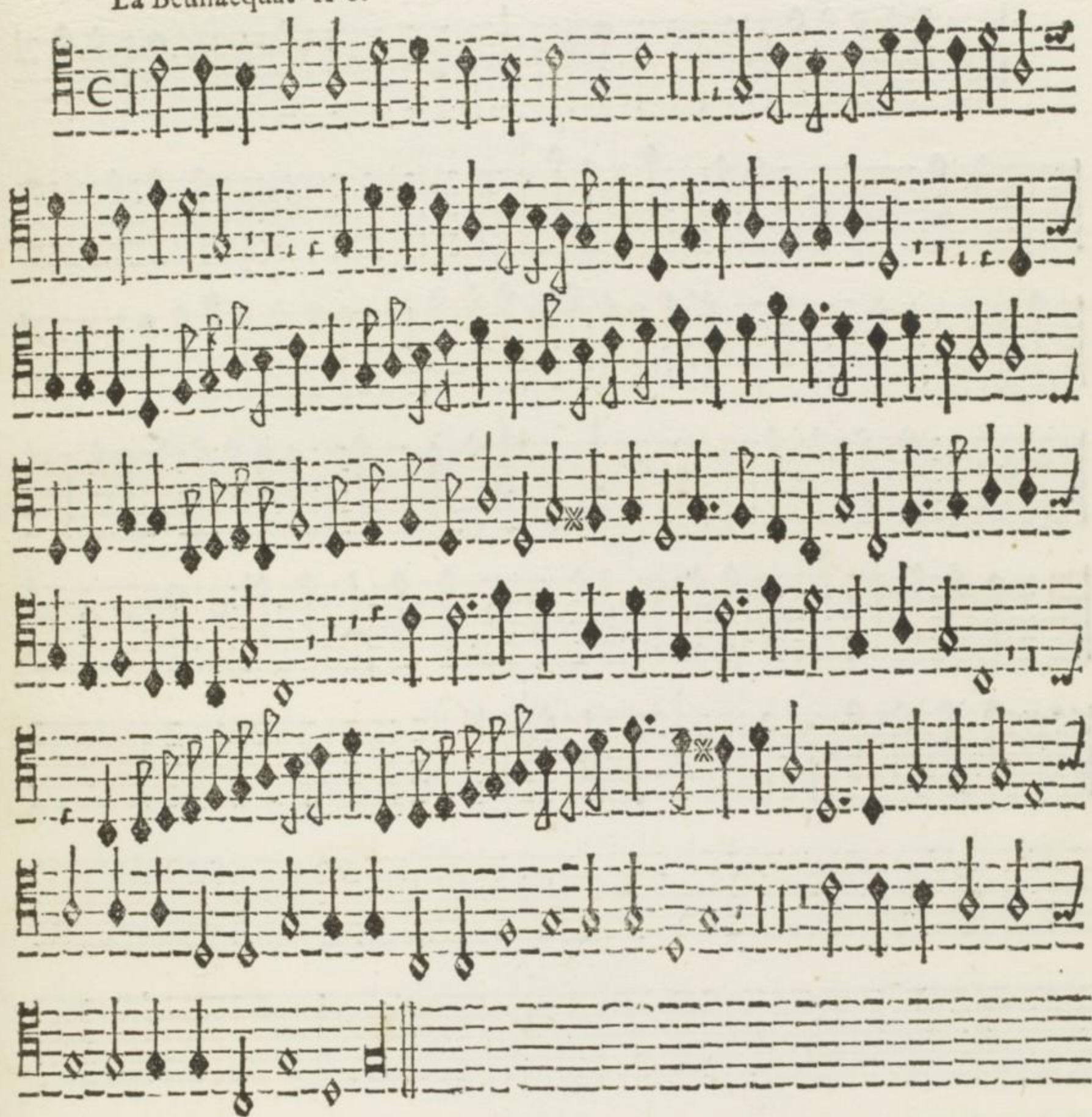




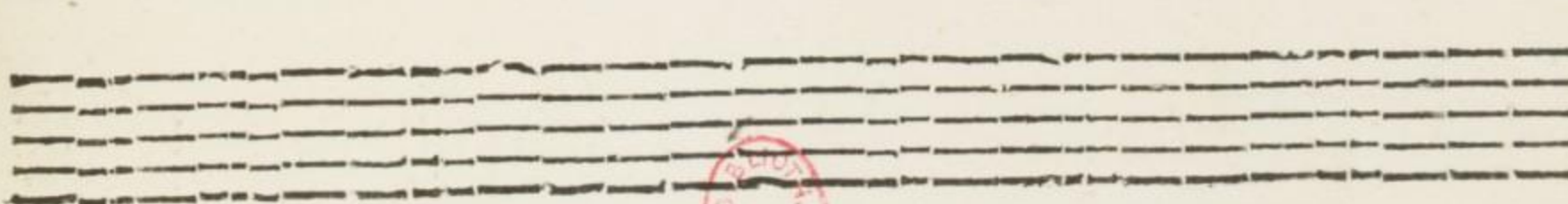
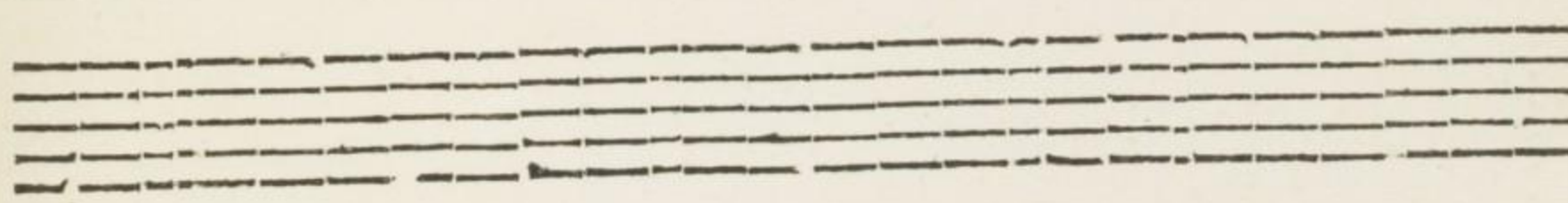
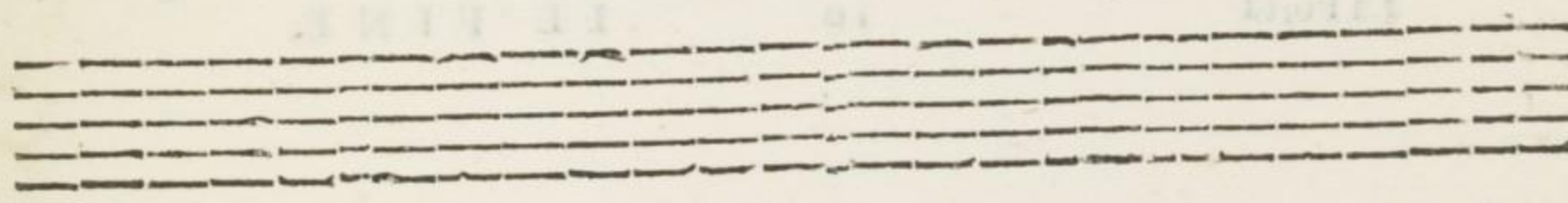
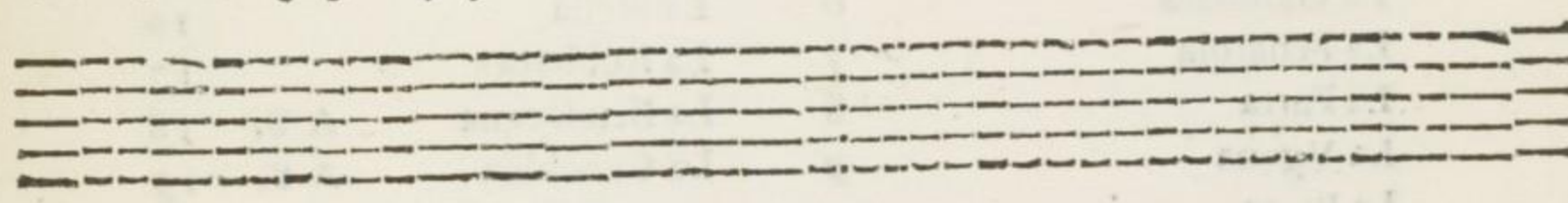
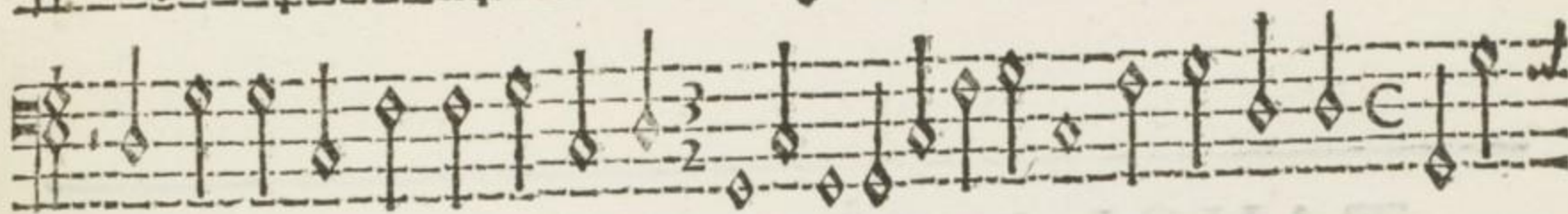
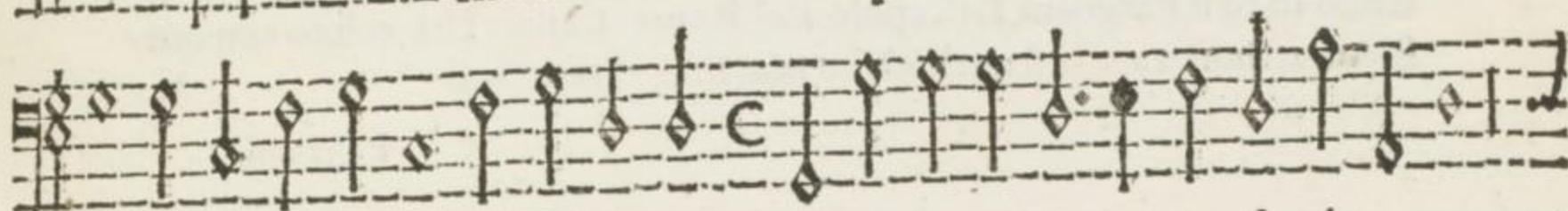
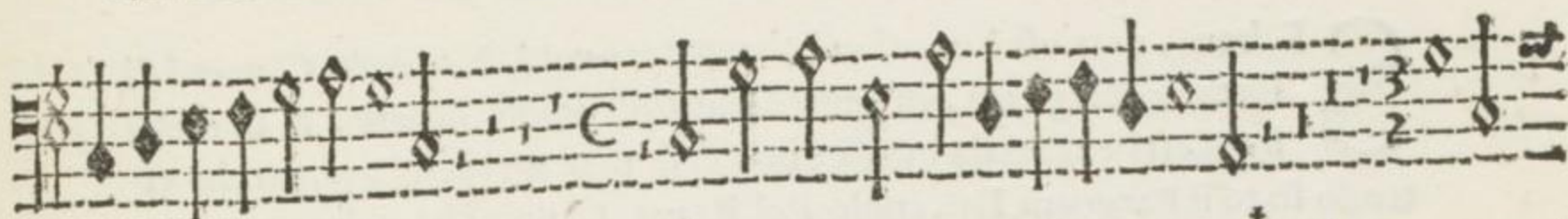
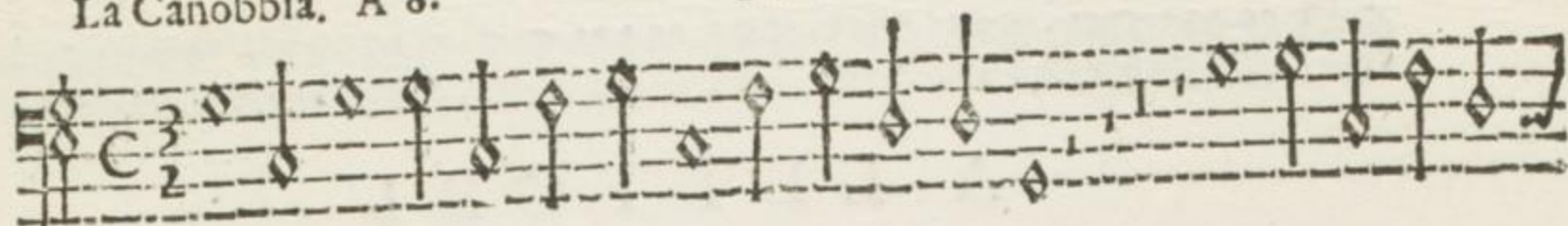


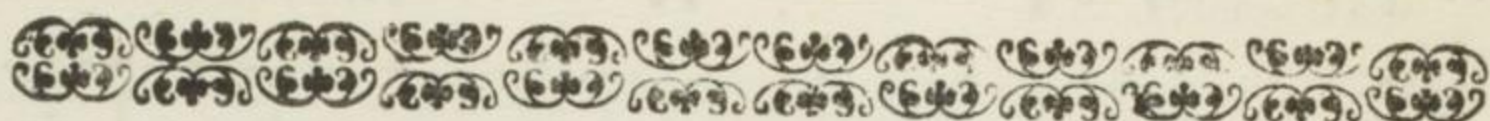


Handwritten musical score for Primo Cho. A L T O, page 18. The score is written on ten staves. The first six staves contain musical notation, including notes, rests, and bar lines. The notation is in a historical style, likely from the 16th or 17th century. The first staff begins with a C-clef and a common time signature. The notation includes various note values, including minims, crotchets, and quavers, as well as rests and bar lines. The last four staves are empty, showing only the five-line structure of the staves.









A L E T T O R I .

SE bene, gratiosi Lettori voi ritrouarete nel Libro delle Canzoni di Ottauio Bargnani , di queste Canzoni istesse intiere , & di molti soggetti cauati da queste ; non vi douete merauigliare, perche essendo stato il Bargnani Discepolo del Reuer. Canale ; ha voluto con questo mezzo honorare li scritti del suo Maestro. State sani.

L'Artusi.

TAVOLA DELLE CANZONI.

La Beuilacqua	1	La Nuuolina	11
La Canobbia	2	La Durante	12
La Maggia	3	La Barbifona	13
La Martinenga	4	La Solda	14
La Auogadra	5	La Auerolda	15
La Gambarà	6	La Stella	16
La Fenarola	7	La Robbata	17
La Furta	8	La Beuilacqua	A 8. 18
La Vgona	9	La Canobbia	A 8. 19
La Porta	10		

I L F I N E.